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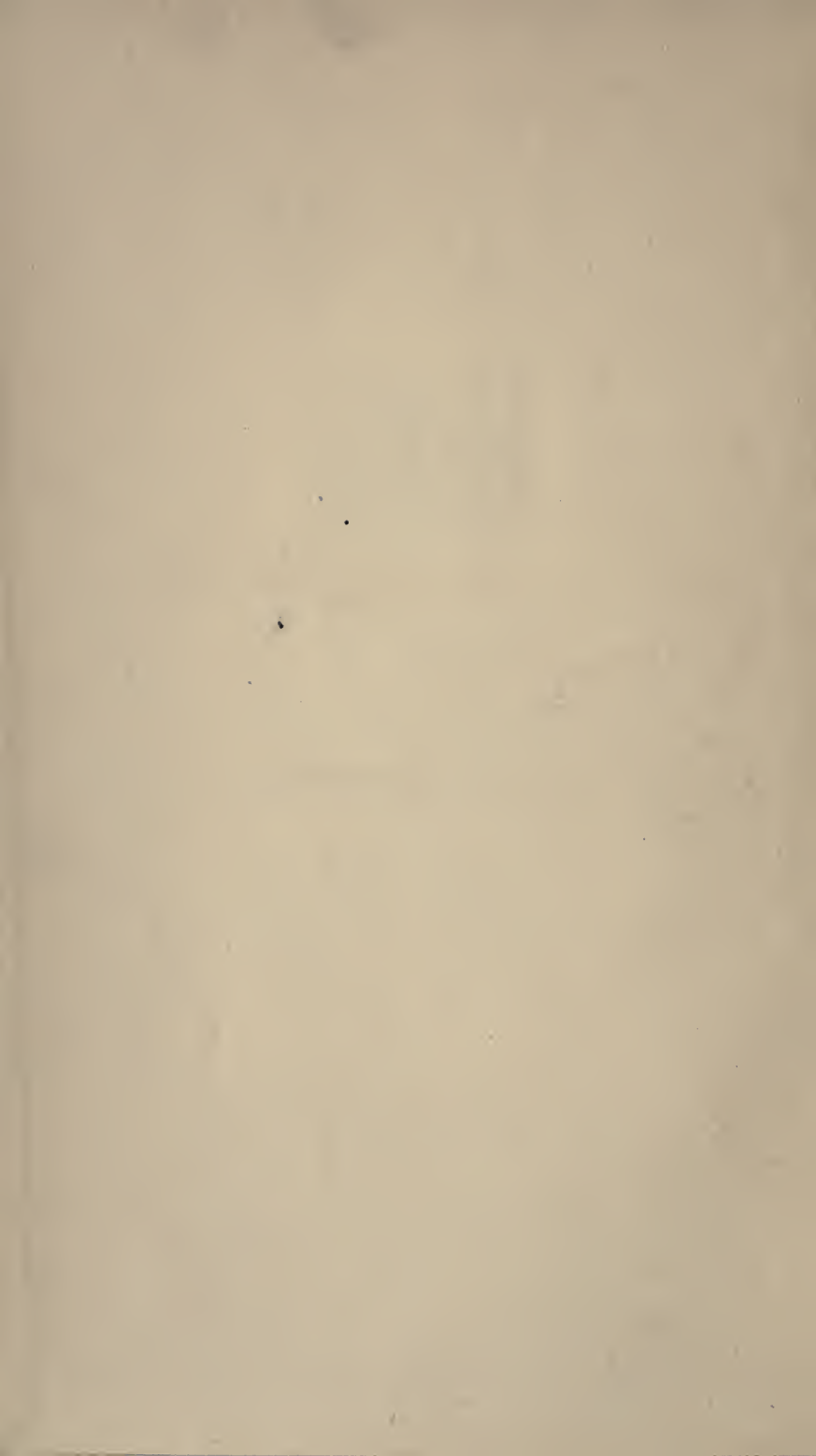
A. A. CLARKE



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Monograph on the Cathedral  
Church of Wells.



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Monograph  
ON THE  
Cathedral Church  
Of Wells.

ALFRED A. CLARKE.

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*Illustrated from Original Drawings by  
the Author.*

WELLS : ARTHUR G. YOUNG.

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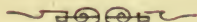
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## INTRODUCTION.



To many of my friends now living, and to those departed, I desire to offer my sincere and lasting thanks, for having in divers ways aided me by their writings, or otherwise, in preparing these notes.

Especially I should wish to name the late Edmund Sharpe, the author of "Architectural Parallels;" and of the "Houses of the Cistercians, at home and abroad."

His testimony is most valuable and conclusive. In confirmation

of all that he says about the early date of the work, I notice that all the bases of the Nave piers up to the point indicated by him have distinctive Norman tooling.

To John Britton, the venerable historian and illustrator of our English Cathedrals, whose testimony coincides with that of the Architect previously alluded to, I owe a debt of thanks.

To Professor Cockerell, the gifted author of the *Iconography of Wells*; to the late Precentor and Prebendary of Chichester, whose interesting notes on the English Cathedrals are full of research and poetic

description ; to my dear friend the late Diocesan Architect, John Sedding, whose artistic mind inspired all who knew him, and who loved with enthusiastic devotion all the noble towers of Somerset ; and to Canon Church, happily living amongst us, I am indeed most grateful.

Nor must I forget my latest friend Mr. Charles Buckler, the architect and archæologist, who, to my great delight, told me that coupled shafts similar to those in the North Porch arcade, *temp.* King Henry II, may be found in the Cloister of S. Dominic, attached to the Early Church of S. Sabina on the Aven-



## X. CATHEDRAL CHURCH, WELLS.

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tine hill, Rome, and likewise in the Cloister of the Hotel Dieu at Angers, the Capital of the ancient Province of Anjou.

This Monograph was originally written for the guidance of a former vergier of the Cathedral ; it has now been in part re-written with additional notes.


I wish to dedicate it to the Members of the Wells Theological College, past and present, in memory of pleasant hours spent with many of them during the past thirty years in going over the Cathedral.

ALFRED A. CLARKE,  
CLOSE HALL, WELLS.



THE  
**Cathedral Church,**  
**OF WELLS.**

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“HE Palm must be  
awarded to this un-  
rivalled Cathedral,  
which distances all  
competitors both in  
the completeness of its ground  
plan, the richness and profusion

of its sculpture, the delicacy and grace of its architecture, the almost perfect preservation of its three Gateways, Palace, Deanery, Vicars' College and Capitular Buildings, the extent of grassy lawn, and harmonious and picturesque accessories." \*

From the various approaches, North, South, East, and West, the Cathedral, with its three towers, lends grace to the landscape, and asserts its position over the ancient little City, regarded by many writers as the most remarkable ecclesiastical City in the world.

One of the greatest benefactors to the Cathedral Church was Bishop Robert, a Monk of the Cluniac Priory at Lewes, in Sussex, born

\* Thus writes the late Mackenzie Walcott.





THE FONT. SOUTH TRANSEPT.



in Normandy, but of parentage a Fleming.

This famous prelate was the first Bishop of the united see of Bath and Wells, succeeding in the year of our Lord 1135, John de Villula, who was a native of Tours, and who had previously practised as a physician at Bath.

Bishop Robert's great work in the year 1135, took the form of re-construction, from, apparently, the more ancient Saxon Church of Bishop Giso. The font alone, of the earlier Church, remains.

"The central tower arches, the three bays eastward, as far as the Bishop's Throne, the North and South Transept, and also the Nave, until you come to the break in the masonry in the fifth bay, may be

assigned to him on the internal evidence of their style." \*

Robert died in A.D. 1165, having filled the see about 30 years.

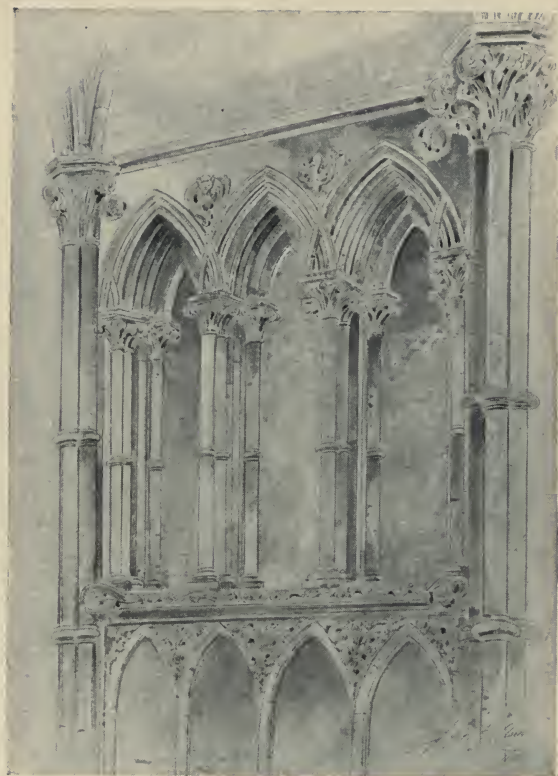
Henry II. seized the temporalities, and kept the See vacant for eight years, a sufficient reason for expecting a break in the masonry, and changes in some little details when the work proceeds.

Reginald Fitz-Jocelyn, Archdeacon of Sarum, a son of the Bishop Joceleni de Bailul, a native of Lombardy,—“born to him before his ordination,” was, in A.D. 1174, appointed by King Henry II. to fill the vacant See.

It is generally supposed that the

\* Edmund Sharpe, Author of Architectural Parallels.





remaining portion of the Nave up to the West end, was completed by this prelate, including also the singularly beautiful North Porch.

Bishop Reginald obtained from King Richard Coeur de Lion the confirmation of a right to keep dogs for sporting, throughout his diocese.

He rebuilt the Churches of S. Mary and S. Michael, intra muros in the City of Bath, and also founded the Hospital of S. John the Baptist.

### *THE WEST FRONT.*

**T**HE present magnificent Western Facade is the work of a noble Ecclesiastic named Jocelyn Troteman of Wells, who was another great benefactor



to this ancient City of springs. The West Front of Wells, as an old writer remarks, is a masterpiece of Art made of imagery in just proportion, so that we may call them "Vera et spirantia signa" England affordeth not the like.

The two Western Towers, according to the Norman arrangement, are placed at the extremities of the Western Front, and are incorporated into the design.

There was a motive also, apart from the symbolism given to low doorways by Durandus, that in this case space was afforded for the greater display of the sculpture.

A more recent writer, Mackenzie Walcot, late Precentor and Preben-

dary of Chichester, says : that the West Front is intermediate between Lincoln and Salisbury.

The imagery consists of six hundred figures, either statues or groups carved in high relief from two to eight feet high.

This includes twenty-one crowned Kings, eight Queens, thirty-one mitred ecclesiastics, seven knights, fourteen nobles and princes, and upwards of four hundred and fifty smaller figures in niches.

In the first arcade there were once sixty-two figures of Missionaries, and early preachers in England ; in the second tier in thirty-two quatrefoils are jubilant angels holding crowns of glory.

In the third stage there were

forty-eight subjects—seventeen illustrations of the Old Testament, southward, and the same number of representations of the New Testament northward, of the Western doorway. There were likewise fourteen others in the East and North sides of the North West Tower.

In the soffits of the Chief doorway are represented the ten wise virgins in tabernacles. These must have been of singular beauty in their pristine state, and convey much even now after being mutilated.

The fourth and fifth tiers contain the nursing fathers of the Church up to A.D. 1214. In the sixth tier in the upper niches, and on the South and North fronts, in ninety-two de-

signs, containing one hundred and fifty figures, about four feet in height, are represented the dead rising from their tombs, in the attitude and with the expression, remarks the late Chichester Prebendary, "betokening their various emotions at meeting the great day of doom—some with rapturous joy and wonder, some with despair and sorrow."

In the seventh tier are the Celestial hierarchy—the nine orders of Angels and Archangels, among them a beautiful figure of Uriel standing in flames of fire, and holding a brazen basin of fire. This magnificent figure remains almost untouched, and is full of the "Fire of God," of which he is the exponent. The others represent, Dominions, a sweet female figure, holding a sceptre :

Thrones, another pretty figure holding a crown : Powers, a fine strong figure mailed, holding a sword : Authorities, the attribute lost ; and Principalities, the symbol likewise gone.

These expressive statues were originally painted, and much of the colour remains to this day. Colour was also freely used by the architect of this sublime work of art throughout the entire range of sculpture. Gilding was likewise used and metal work employed to heighten the effect of the crowned and mitred heads.

The quatrefoil in the tympanum of the central doorway contains a beautiful sculptured group of the Virgin and Child enthroned.

Much of the original colour

of this remains. In the spandrils are kneeling angels censuring.

These are worthy of Giotto, both in drawing and design.

Immediately above the doorway, and within a canopied niche is the fine group of the Coronation of the Virgin.

It has however suffered from the merciless hand of the iconoclast.

External polychrome is in accordance with the system of decoration imported to Italy by the Greeks. The general effect of this, under the coloured light of a setting sun, must have been splendid indeed.

The West Front was the work of an English Artist living at the same time as Nicolo Pisano, in



Italy. The work was completed about two years after the birth of Cimabue, and it seems to be the earliest specimen of such magnificent and varied sculpture, united in a series of sacred history, that is to be found in Western Europe. Professor Cockerell estimated the cost of production at £20,000 sterling.

It has been suggested that the general idea of the work might be brought from the East by some of the Crusaders.

The West Front is entirely occupied by the Saxon dynasty ; the North and East sides of the North West Tower devoted to the Norman and Plantagenet dynasties. Professor Cockerell remarks in the "Iconography of Wells" statuary,

that the sculptures were designed to illustrate in the most ample and striking manner, the great fundamental doctrines of the Christian faith, its happy advent to this country, and its subsequent protection under the several dynasties to the date of the execution of the work in 1214.

In the three southern buttresses may be seen Edward the Elder, and the five archbishops, translated from Sherborne, and from Wells, previous to 1214. In the Northern half of the West Front, on the three buttresses, are Alfred, S. Dunstan, Athelstan, Edred, Edward the Martyr, Edmond "the Magnificent," son of Edward the Elder, and Edgar "the Peaceable—the honour and delight of the English," the second

son of Edmond.

Edward the Elder occupies the first buttress. He was the founder of the Episcopal Church of Wells, in A.D. 905. Immediately underneath him is Athelmus, the first bishop of Wells, translated to Canterbury, A.D. 924, who crowned Athelstan at Kingston on Thames, A.D. 926.

South of the West door, is a statue, standing upon a pedestal, and about 5 feet high, on the South pier of the central window. Judging from his conspicuous position, the crown he wears, and the model of a Church held in his left hand, to which he points with his right, this can be no other than the venerable Ina, who, with Offa and Ethelbert, founded the Anglo-

Saxon Doom-book. Ina, the "glorious King" was the original founder of the Collegiate Church of Wells, in or about the year of our Lord 705.

Britton, the Cathedral historian, says, however: "It has been inferred that the Christian religion was introduced into this City from the neighbouring town of Glaston, where it had been settled as early as the year 67, by S. Joseph of Arimathæa, the friend and companion of S. Philip, by whom he was dispatched into Britain."

Bishop Godwin states that the Bishopric of Wells was not founded until the reign of Edward the Elder, in the beginning of the tenth Century.

Notwithstanding, William of Malmsbury affirms in his famous work on Glastonbury, that the Episcopal See did exist prior to the date alluded to by Bishop Godwin.

Professor Cockerell further re-remarks: "Standing upon a pedestal against the North pier of the same window is the Queen Ethelburga, a graceful statue, towards which the sculptor has directed the King's attention. In the principal front, the West, it was intended not only to magnify the Saxon dynasty altogether, but to gratify the Western people of Wessex more especially, as having conquered the rest of England after a rivalry of more than three hundred years, and established the race of Cerdic as supreme in the realms of England," and this

will account, the writer declares, for the importance and the expense attached to the Church of Wells by Bishop Joceline Troteman. Of this illustrious race Alfred was justly considered the great luminary; he is therefore placed conspicuously on the top of the central buttress, surrounded by his family and the worthies of his reign. The most distinguished Kings and personages of the period were placed on the prominent buttresses, and are larger in size than the rest, they are also seated on thrones, while the others are standing.

“Fraught at once with the gravest and most important interests of religion, history, and archæology, according to the learning and taste of their day, they demand the best



attention which can be bestowed upon them. In this stupendous work before us we behold the glory of our ancestors in an era no less remarkable for the fine Arts, than for learning and chivalry. It is the union of the sister arts, sculpture, painting and Architecture, for the glory of Art, and our holy Religion." \*

The upper part of the two noble flanking towers was added to Bishop Jocelyn's work, as may be seen, above the string course of the Resurrection tier of sculpture.

#### *NORTH PORCH.*

**W**ITHIN the North Porch, forming bosses to the string courses over the first

\* Cockerell.





NORMAN TRANSITION AND EARLY ENGLISH CAPITALS,  
IN THE SOUTH ENTRANCE AND NORTH TRANSEPT.

arcade, are some quite remarkable grotesques, full of action in the work allotted them to do, by the fancy of the semi-Norman sculptor.

They, with the superb rich Capitals of the Nave Piers, are worthy of careful study to any architectural student. I doubt whether they are equalled in England.

*PRESBYTERY AND  
LADY CHAPEL.*

**T**HE present Presbytery, Retro Choir, Lady Chapel, and the Chapels of St. John the Evangelist, and of St. Catherine and All Angels, and the other Chapels, forming the Eastern Transept, all of which are of the Early Decorated period, were built between the years 1242 and

1330, during the Episcopacy of the prelate Roger, precentor of Sarum ; William Bucton, or Bytten, who was buried in the new Chapel dedicated to S. Mary ; also William Bucton, or Bytten, the second, who had been Archdeacon of Wells ; Robert Burnell, of the baronial family of Burnell, of Acton Burnell ; William de Marchia and John de Drokensforde.

The last named Prelate should also be enrolled as a benefactor, writes the venerable historian of Episcopal Biography, for he improved the Bishopric with many noble buildings, and revived and enlarged the privileges of the church. Bishop Drokensforde, says Leland, was buried at the South-West end of St. John's

Chapel, where he had founded a Chantry.

The tabernacle work enriching the Eastern wall above the High Altar, and likewise the North and South Walls of the Presbytery, was originally intended to contain Statuary, but the intention was never carried out.

The ancient reredos was in accordance with this work, and was richly illuminated with gold and colour.

At present it is built up as a temporary reredos to the Altar of St. Mary, in the Easternmost Chapel.

The vaulted roof of this exquisite chapel is of considerable intricacy,



and of equal beauty. The colour is a restoration.

John Britton, the Cathedral historian, alluding to the Lady Chapel, says :—"Among the rich, the picturesque, and fanciful combination of ecclesiastical architecture, there is not one in England to compare with this."

#### CHAPTER HOUSE.

**D**URING the reign of King Edward the First, and the beginning of that of King Edward the Second, the great Chapter House was being raised. Originally it stood, according to Prebendary Mackenzie Walcot, on the South side, abutting on the South Transept, where doorways, now walled up, apparently led to it.





The present building is one of much magnificence, and is rightly acknowledged to be the finest Domus Capitularis in England. It is a building of two stories, approached by a flight of forth-eight steps, through a double doorway of remarkable beauty. It is octagonal in form, with traceried windows of four divisions, richly pierced with geometrical cusps and circles, and the whole was originally filled with painted glass.

A palm pillar supports the eight severeys of the noble vaulted roof, and the whole interior is one of marked beauty and masterly conception.

The undercroft, also octagonal, supporting this fine Chamber, a

work of an earlier period, was the treasury, and likewise the Sacristy of the Church.

A massive oaken door leads to this gloomy chamber, the windows of which are protected by double stanchions, and also by shutters of solid oak.

Just inside the outer door, is another, richly ornamented with iron work of the 14th Century period. This door was made still more secure by means of horizontal and upright bars of oak. Interior security was the evident desire of the constructor.

The ancient sacristan must have kept guard, and slept in this vaulted room. "This was the *thesauraria ecclesiae*, in which the most valued

possessions of the Church were deposited ; those belonging to the bishop, his registers, vestments, mitres, and jewels, and also the money, sacred vessels, crosses and the vestments of the Chapter." A cope chest, several memorial crosses of thirteenth century date, fragments of carved stone work from the arcading of the earlier East end of the Presbytery, are now the chief objects of interest therein.

Alluding to the new Domus Capitularis, Canon Church in his valuable chapters on the Early History of Wells, says : " The arrangement of the stalls in Chapter were different from that ordered in Choir, inasmuch as the Dean and Chapter thus formed a council gathered round the Bishop.



This arrangement bore witness to that original idea that the Bishop was head of the Chapter on this Council, always present among them and presiding, which time and circumstance had at Wells considerably modified.

The Chapter House was designed for a chapter of fifty Canons and the bishop.

On the right of the Bishop sat the Dean, the Archdeacon of Wells, the Chancellor, the Archdeacon of Taunton, the Abbot of Bec, and the Sub-dean.

On the left of the Bishop, were the Precentor, the Treasurer, the Archdeacon of Bath, the Abbots of Muchelney and Athelney, and the Succentor.





There was a daily recitation of the whole psalter, by the members of the greater Chapter, each Prebendary taking his appointed number of Psalms."

### *CENTRAL TOWER.*

**T**HE central Tower has its first early story reaching to the roof line, which is arcaded with lancets ; the second story has trefoiled paneling of the Decorated period, the third stage is enriched with three transomed windows, crowned with canopies. The buttresses terminate in effective pinnacles, and the enriched parapet is embattled.

The whole elevation is divided

into three grand compartments ; and the general effect of this splendid tower is a delight to the eye.

### WESTERN TOWERS.

**T**HE south western tower was built mainly by Bishop John Harewell, between the years 1366 and 1386, in the days of King Edward III, and King Richard II. This is an early example of the Perpendicular era ; a little later than the work of Bishop Edyngton at Winchester, and about the same period that the solid Norman Choir of Gloucester was transformed to its present state.

The tenor bell in this Campanile, is called Harewell. This Prelate had been Archdeacon of Berks, and

Chaplain to Edward the Black Prince. He was also chancellor of Gascony.

The corresponding portion of the north west tower, (*temp.* King Henry V), was built at the cost of Bishop Nicholas Bubwith, about 1427. The architectural detail is similar to that of the south west, with an addition only of two canopied niches in the buttresses.

Bishop Nicholas likewise built the Eastern Cloister with the Library above.

Also he founded and built an Almshouse on the North side of St. Cuthbert's Church, "endowing it with good possessions for the relief of the poor."



The picturesque Vicars' Close Chapel is also assigned to him.

The armorial bearings of this Prelate occur on the doorway, and in the traceried heads of two of the windows—argent, a fesse engrailed sable, between three chaplets of holly leaves proper; each chaplet consisting of four leaves placed fretwise.

**A**DJOINING the East Alley of Bishop Bubwith's Cloister, close to the site of the Ancient Chapter House, was a Chapel dedicated to the Blessed Mary, erected by Bishop William Bytton the second, in the latter part of the thirteenth century.

It was rebuilt by Bishop Robert

Stillington, very late in the fifteenth century.

He died at Windsor Castle in the year 1491, and was interred in his newly built and beautifully adorned Chapel.

Bishop Godwin, writing in the seventeenth century, relates :  
“That the goodly Lady Chapel in the Cloisters was soon afterwards pulled down by Sir John Gates, who destroyed also the great Banquet Hall in the Palace, for the sake of the lead.”

It is reported, says the Bishop, “That divers old men who had not only seen the celebration of his funerals, but also the building of his tomb, chapel, and all, did also see tomb and chapel destroyed, and

the bones of the Bishop that built them, turned out of the lead in which they were interred."

The arms of this Bishop also occur in one of the windows of the Vicars' Chapel—gules on a fesse between three leopard's faces, argent, three fleur de lis sable.

Bishop Thomas Beckington, a great and noble minded benefactor to Wells, who succeeded in 1443, built the Western Cloister Alley which led to the great South doorway of the Nave : also the fine Gateways called the Cathedral Eye, or locally called 'Penniless Porch,' and the Palace Eye ; the gateway leading to the Vicars' Close called the Chain gate, and bridge over it, communicating with the Cathedral;

the Tower and Staircase leading to the Vicars' refectory: and carried on the work begun by Bishop Ralph of Shrewsbury, in the Vicars' Close, adding thereto the Porches, and the armorial bearings on the buttressed chimneys.

### *MONUMENTS.*

**T**HE sculptured effigies of the Saxon Bishops are of thirteenth century art, and were executed during the episcopate of Bishop Jocelyn, the designer of the noble West Front. They are full of character and artistic worth, and suggest "the feeling of rest—endless unfathomable rest!"

The incised slab of Purbeck marble in the South Choir Aisle,

in memory of Bishop William Bytton the second, is dated 1274, and is supposed to be the earliest work of this kind in the country. It consists of a coffin shaped slab, on which is an engraved episcopal figure in pontificalibus ; the right hand is in the act of giving benediction. Within the spandrils are angelic figures censing.

In the North Choir Aisle is a fine alabaster tomb, erected in memory of Bishop Ralph of Shrewsbury. It is of 14th century date, and pontifically habited. The head of the pastoral staff is wanting, but all the other details are fairly perfect. The gauntlets are jewelled, and the ornaments of the maniple are of a rich border pattern.

Bishop Godwin says "that he

was buried before the high altar under a goodly monument of alabaster compassed about with grates of iron. About sixty years ago, for what cause I know not, it was removed to the north side of the Presbytery, but lost his grates by the way." The image of alabaster that lieth on it is said to be very like him. "*Vivos viventis vultus vividissime exprimit.*"\* This stately Prelate was the builder of the Vicars' Close, and he also surrounded the Episcopal Palace with a strong stone crenellated wall and formed the moat, and built the Castellated gatehouse and drawbridge.

He likewise built a house for the Choristers and Master, adjoining

\* Very vividly expressing the living features of the living man.



the Western Cloister, of which only the gable end of the hall remains.

He occupied the see for a period of thirty-four years, dying in his palace at Wiveliscombe.

The high tomb of Bishop Thomas Beckington, is on the opposite side and nearer its original position.

This also is a very fine work in alabaster. The Bishop is pontifically habited with mitre and crozier, all richly painted and gilded. The capitals of the open arcade, supporting the figure, are decorated in an exquisite manner with demi-angelic figures, with outspread wings filling the spandrels.

This Chantry Chapel has been



unwisely removed by a restoring architect, from its original position, and placed against the wall of the Chapel of S. Kalixtus, at the entrance of the south Choir Aisle. S. Kalixtus was the original founder of the Military order of Knights of the Holy Sepulchre.

There is a wealth of amazing beauty and delicacy in the architectural detail of this Chapel, in what has been called the most florid style of decorated architecture.

The whole of it is illuminated with colour and with gilding. As it stands now, it has no meaning whatever, except that of a standing reproach to all concerned in its removal. Yet it cannot be

divested of its integral beauty, and its perfect harmony of colouring.

In this same Chapel of S. Kalixtus is a delicately carved tomb resembling Florentine workmanship. It was erected to the memory of Dean Huysee, who died within two years of his appointment to this deanery.

The chief interest attached to this tomb lies in two of its sculptured panels. They are emblematic representations of the Holy Trinity, wherein the Eternal Father, as a venerable man with flowing hair and regally crowned, is blessing His Crucified Son ; and that of the Annunciation of the Blessed Virgin—a panel of exquisite loveliness.

The work is in alabaster, without, apparently, the introduction of colour.

The panels are of considerable interest to the ecclesiologist as well as to the artist and sculptor.

Under a canopied and pinnacled recess in the South Transept, of excellent fourteenth century workmanship, lies the fine stalwart effigy of Bishop William de la Marchia, treasurer of England, and a man highly esteemed by King Edward the First.

Sculptured in white lias, are two graceful statuettes (worthy of the pencil of Fra Angelico), of Angels swinging censers, together with masks of the Saviour and of His Virgin Mother, giving additional

interest and artistic value to this fine tomb.

The whole composition was originally painted, and much remains to show how delicate it was.

The Chantry Chapel erected by Dr. Hugh Sugar, Treasurer of Wells, and one of Bishop Beckington's Executor's, is a fifteenth-century work of rare and exquisite beauty, both within and without. The fan traceried canopy over the altar, and the canopied niches forming a reredos are of marvellous richness, and prove the superiority of the architecture of the fifteenth century, for small buildings.

The more this little chapel is studied, the more its beauty will





be seen, and the more pleasure will be derived from it.

Enriching the cornice, are displayed shields carried by demi figures of Angels, with emblems of the passion, the lily of the Virgin, and the armorial bearings of the Abbey of Glastonbury.

This Chapel has been considered by many as a second Chantry of Bishop Beckington's, built in honour of him by his Executor.

On the opposite side, in the North Aisle of the Nave, abutting thereunto, is another Chantry erected by, or for, Bishop Nicholas Bubwith.

The altar was served by three Chantry Priests, who in turn said



an early morning mass daily, for the soul of the good Bishop.

The altars of both of these Chantries have been wrecked.

It was at this point that the earlier Choir Gates stood with their respective altars.

The Choir Stalls were then under the great tower, forming a Chorus Cantorum ; the Presbytery terminating hard by the Bishops' throne.

In the Chapel of St. John in the Eastern Transept, is Dean Gunthorpe's Altar Tomb, adorned with his initials and rebus, by whom the present Deanery, of King Henry the Seventh's period, was built. Dean Gunthorpe also gave a silver image of the Blessed Virgin, weigh-

ing 158 ounces, to this Cathedral Church.

### *ALTARS.*

**A**T the north west entrance to the Cathedral under the other, there was an altar dedicated to the Holy Cross, founded by W. Wycaulton in 1406. This was the first station in procession.

There was another altar of the same dedication at the entrance of the earlier Choir, near Bishop Bubwith's Chantry Chapel. Lighted tapers were kept constantly burning before this altar as far back as the twelfth Century.

A third altar of the Holy Cross,

was erected in the north arm of the main Transept.

The second morning mass was sung at the original entrance to the Choir on the South side, at the altars of the Blessed Virgin and of S. Andrew, close by the Chantry of S. Edmund, Archbishop, now occupied by Dr. Hugh Sugar's Chantry. The Corpus Christi altar was under the great Tower.

In the Choir Aisle, South, were altars erected in honour of the Holy Cross, the Blessed Virgin, St. Thomas, S. Katharine, and the Coronation of the Virgin.

In S. Catharine's Chapel there were altars dedicated to S. Margaret and to S. Mary Magdalene. This Chapel stands East of the Transeptal

Chapel of S. John the Evangelist.

In the North wing of the Choir Transept there was an altar erected to S. John the Baptist.

In the East Cloister there was an altar in honour of St. Mary, and one to S. Nicholas.

Before the High Altar, dedicated to S. Andrew, lights were kept continually burning. Above it stood the Crucifix.

In addition to those that are enumerated, there were in various parts of the Cathedral, altars raised in honour of S. Saviour, S. Margaret, S. Cecilia, S. Laurentinus, S. Vicentius, S. Quintin, S. Pancratius, S. David, S. Kalixtus in his own Chapel, S. Dionysius, S. Dunstan,

S. Gregory, S. Edward, S. Edmund  
in his own Chapel by the ancient  
entrance to the Choir.

*GLASS.*

**T**HE East window of the Choir  
is a magnificent example of  
fourteenth century glazing.

It is in design a Jesse window,  
and in the seven several cinquefoil  
lights are displayed in the richest  
colours, the prophets of old, who  
foretold the coming of the Messiah.

The group of the Blessed Virgin  
and Holy Child occupies the centre  
of the central light, supported by  
King David holding his favourite  
instrument of music, and King  
Solomon, with the model of a  
temple in his right hand.

Above is the Crucified One, a fine figure outstretched upon a cross of a rich green colour. The Virgin Mother and S. John the beloved, stand on either side.

The figure of Noe, Abraham, Jeconias, Malachi, Hosea, and David can be recognized.

The whole composition is a work of wondrous beauty, and all in perfect harmony in colour.

It is I believe the finest example of the period left to us in England.

Two of the Easternmost windows of the North Clerestory likewise possess their original glazing, and contain characteristic figures of S. Gregory the great, S. George, S. Bardi, and S. Egidius, who is

commonly regarded as the patron saint of all animals, park and forest.

Also two of the easternmost of the South Clerestory are original. The one over the last bay of the Presbytery contains within canopied niches, two remarkable figures of Kings regally robed wearing crowns. The tallest of these is King Ethelbert, and is a noble figure with arm outstretched, pointing to his fellow king, as if demanding an answer to his enquiry.

A mitred bishop, with hands clasped, occupies the other light.

In these windows, which were evidently meant to give more light than the Altar window, much white glass has been used.



The traceried heads of the Decorated windows, lighting the South Choir Aisle, are original, and exhibit in octofoils and quatrefoils, beautiful medallion-like groups of S. Marina or Margarita of Alexandria, who, according to a mediæval legend killed a dragon by the Sign of the Cross; the Madonna, seated on a throne in a robe of murray colour, with the Holy Child on her lap, in the act of blessing; a Crucifix with a cross of a green colour as usual, a female figure kneels at the foot; and the last window contains the Coronation of the Virgin; in the lower quatrefoils are kneeling angels of singular beauty with green nimbi swinging censers.

These various heads are gems

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that should be protected much more than they are—they are indeed priceless. They remind one of early missal illuminating.

The altar window of the Lady Chapel retains a portion of its ancient glazing. This also is a Jesse.

The South East Window, nearest the eastern end, has in its trefoiled tracery, medallions of the early bishops, all mitred, and venerable in appearance; the North East opposite to it, medallion heads of Patriarchs, somewhat resembling Roman warriors: the others contain, in their upper tracery, beautiful combinations of conventional foliage.

The borders and canopies remain fairly perfect, the rest is composed

of fragments, some of which are extremely rich and brilliant—the rubies particularly so.

Medallions occur in the traceried heads of the Eastern Chapels of S. Catherine and S. Stephen, amongst which may be seen that of S. Erconwaldi, an early Bishop of London; S. Blaise, an Armenian bishop; S. Stephen, a martyr, who suffered under the persecution of Valerian; S. Marcellianus, a Roman pontiff and martyr.

In the North Choir Aisle may be seen a spirited figure of S. Michael slaying the dragon; and in one of the windows West of this is a pretty figure of S. John the Baptist, carrying the typical lamb, to which he is pointing.

The colouring of both these heads is quiet, rich, and subdued.

The deeply set sexfoils in the staircase windows, leading to the Chapter House, are of the deepest and richest colour.

Amidst a setting of golden brown diapered with a deeper colour, are circlets of bright green, enclosing a lozenge shaped ornament, likewise of a golden hue, set in a deeply graded ruby.

### *THE CLOISTERS.*

**T**HE Cloisters are on the South side of the Cathedral, and enclose by their East, West, and South walls, the Palm Churchyard ; so called in allusion to

the ceremonial of Palm Sunday, when processions were made to the Cloister Garth.

They were begun, as they appear at present, by Bishop Nicholas Bubwith, about the year 1407, in the days of King Henry IV., who built against an earlier enclosure the Eastern walk.

The Western walk, with the Choristers' School House and Chambers, is the work of Bishop Thomas Beckington and his Executors about the year 1460.

The South alley which is built against the buttressed wall attributed to Bishop Burnell, was completed soon afterwards by Thomas Henry, Treasurer of Wells, and Archdeacon of Cornwall. The bosses of the

vault are of much interest, and well worth a careful study.

The fourteen bays of the vaulting on the East side, and one in the South, were done in the year 1457-8 by John Turpyn Lathamo at an expense of three farthings per foot, or six pounds, eleven shillings and three pence for the whole—ten shillings being given to him for his diligence, *vide* fabric roll.

#### *DIMENSIONS.*

**T**HE length of the Cathedral from East to West, within the walls, is three hundred and eighty three feet, the exterior length is four hundred and fifteen feet.



The Nave is one hundred and ninety-two feet, the Choir one hundred and seventeen feet.

The West Front is one hundred and fifty feet, two inches, in breadth, this is greater than that of Notre Dame, in Paris, and that of Notre Dame d'Amiens, both contemporary buildings.

Each arm of the central Transept is one hundred and thirty one feet within the walls, and one hundred and fifty without.

The Central Tower is one hundred and fifty-seven feet to the parapet, and one hundred and eight-two feet to the finials of the pinnacles.

The Towers flanking the West Front are one hundred and thirty feet high.



The height of the Nave from floor to apex of vault is sixty seven feet.

The height of the Choir is seventy three feet.

The Cathedral is built of Doultling stone a shelly lime stone, quarried at a village of that name about seven or eight miles from Wells.





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